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A black and white woodcut-style illustration of the words "Effective" and "Show-offs". The word "Effective" is at the top, with the "E" and "f" partially cut off on the left. The letters are stylized with decorative flourishes and shading. Below it, the word "Show-offs" is written in a similar decorative font, with the "S" and "o" partially cut off on the left. The letters are also shaded and have decorative elements like arrows and ovals.











How to Make *Effective Show-Cards*

*Off Hand Card Writing
and Pen Lettering*

By a new and simple method with fifty-six original cuts

By Aug. H. Reupke, Chicago

Copyrighted 1898

Chas. E. Crane & Co., Art Printers, Chicago

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Preface.

*A*mong the thousand of technical books on the market to-day you will find surprisingly few on the subject of sign and show card writing, although such a book is in considerable demand. Everything I have read on this subject has failed to fully answer the requirements, usually for lack of simplicity. The illustrations and instructions given therein were hardly comprehensible, and still harder to execute. Therefore I endeavor to give my hints and suggestions as plainly as possible.

While I devote this book to my fellow window dressers who are compelled to do their own lettering, and to those who wish to become masters of the art of card-writing, I feel inclined to address them beforehand, with a few words of encouragement. My own experience has taught me that many young men lose all confidence in themselves if they can't comprehend the whole art in an hour or two. These are the gentlemen whose attention I wish to call to a few striking points. I wish to instruct them how to start properly. Any ambitious and industrious man will meet with little, if any difficulties at all in learning this art. I strongly hope that with this book you will overcome all difficulties, as the method of instruction herein adopted is the simplest, most pleasing and comprehensive.

All beginnings are hard, but where there is a will there is a way. Bear this in mind if you wish to become an accomplished card writer. If you do not succeed at once put your work aside for a while, but do not fail to pick it up again. Do not lose courage; do not give up too soon, try your best and stick to it. If you follow my advice you are bound to earn the fruit of your ambition and perseverance, and soon will be astonished at your own accomplishments. The every day lettering is simple and easy in execution, and as soon as you know how to make a plain, single-stroke letter you will find the work pleasant, and by your own impulse become fond of practicing. You will then rapidly succeed in making the more difficult letters, and soon master the entire art of card-writing. In other words you will know how to make

Effective Show Cards.

However, no man was ever known a born expert, and Rome was not built in a day. Time and practice will lead to perfection. A beginner needs encouragement. I remember quite well when about four years ago I began to learn how to write a show card, that I had to be encouraged almost every day. I would by my own impulse hardly have given the brush another trial, when after my first effort I had very foolishly drawn the conclusion that I would never be able to handle the brush. I placed but little confidence in myself, but gradually improved; and, observing this, I took a greater

interest in the work, and used all my spare time for practicing. This way I traveled step by step until I acquired my present ability.

I have taught card writing to a few friends of mine, who at first considered themselves unable ever to write a card, but contrary to their expectations they soon attained great proficiency, and to-day are not obliged to ask any body to work for them. This fact leads me to believe that with courage and an earnest effort almost everybody can learn this art.

Hoping that this book may be favorably received and serve you as a competent teacher, that goes into every detail with you, I wish you most heartily success and advancement, the best fruit for ambition and perseverance.

A. H. REUPKE.

First of all it is most important and absolutely necessary for a beginner to know what kind of brushes, paint and cardboard to use, how to prepare paint, etc. Badly mixed paint, as well as a poor brush are enough to discourage even an expert.

Pay particular attention to these points. A great deal depends on what kind of tools and material you use for your work. I have often observed that a poor show card spoils the entire effect of a well dressed window. Many window dressers devote all their time and efforts to their displays, neglect the art of show card writing and forget that an attractive card often sells more goods than the rest of the window. An up-to-date dealer in general merchandise once made the remark to me that a show window without a well-worded and attractive card was like a tree without fruit. And he furthermore told me that since he had placed such cards in his windows the sales of goods thus shown had so greatly increased that often in the course of a few days the entire stocks were sold out. These facts are marvelous results; therefore every window dresser should be very careful in getting up his show cards. A little more time and care spent on this work will always produce good returns, will elevate you in the esteem of your employer, increase your salary and fill your heart with self-confidence and content.

While some card writers have adopted the use of oil paint exclusively I emphatically disapprove of this method for several reasons.

Any kind of oil paint needs to be mixed with the greatest care, if not, it will leave an ugly, yellow border around your letters, (on account of too much turpentine), or if too little turpentine is used, the paint will not run freely from your brush, but remain stiff and sticky (pasty). If you use benzine, which will be found better than turpentine, the paint will dry up too quickly, and has to be thinned every little while. In other words, you will hardly ever have your paint in proper condition. To mix the fancy colors requires still more care and labor. Besides this kind of paint is costlier, and the work not as clean as that done with water colors.

The latter are preferable, as it is easier to work with them, they are cleaner to handle and cheaper; they keep moist longer, and as a matter of fact they cover better, the effect being prettier and more perfect.

To procure an excellent black paint, buy some dry lamp-black, LaPage's liquid glue and some alcohol, put some lamp black in a cup, glass or saucer, pour in enough glue to stir these two substances to a regular thick paste, and after this thin it up with water, so that it becomes almost as thin as ink. Do not fail to stir it thoroughly, and if you still find small portions of the lamp black on the surface of the paint add a few drops of alcohol to it, which will dissolve it instantly, and your paint is ready for use.

This kind of paint you will find surpasses any other, and in my estimation ought to be used by every card writer.

The high grade vermillion red and the white lead require, like black, a little alcohol, while all other colors mix well without it. Lamp black requires a very strong sizing, which is the reason why the liquid glue is recommended. For all other colors the common mucilage answers as well.

In a few exceptional cases the oil paint may give better satisfaction. Whenever you have to expose your cards to rain or any other moist influence, which will effect the water colors, the former is preferable. In this case buy a can of ivory, or drop black paint, ground in Japan, and thin it up with benzine. As stated before this will give better satisfaction than turpentine. This will give a dull jet black paint.

If you wish to have a glossy, shining black, use the turpentine for thinning up and add some varnish, which will furnish the mixture desired. Treat all others the same way.

If you wish to tint or blend the back ground of your cards in one or different colors take a soft piece of cloth or some cotton, dip it in your dry paint and spread the latter freely over the card, in the manner a barber will powder your face. Then take another clean rag and rub the paint hard on the card. At last do your lettering and the tinting will show up very prettily and to much advantage.

If occasionally, especially for the Christmas season, you wish to make your cards very elaborate and attractive the tinsel, or properly named the metallic, and the diamond

dust will be found quite appropriate. Apply it in the following manner: Dip your brush in some mucilage, and draw your lines wherever you wish, to show the metallic or diamond dust, which will, by shaking the card stick fast to the mucilage, while the balance can be gathered up and be used on the next occasion.

I have lately given the "VELVELETTE" the famous new invention for window dressing, (see advertisement) a trial on show cards, and, indeed, to my greatest satisfaction. Every window dresser, or the merchant himself, endeavors to bring out something new to attract the passer-by's attention to the show window. The same can be done with a novel show card, with a card that nobody else ever displayed. Velvelette has enabled me to produce something entirely new in this field. It is easy to execute and most attractive to the eye. Use the velvelette in the same manner as you have learned to apply the metallic and the diamond dust. Thus you can paint the whole card to good advantage, while a still prettier effect will be obtained if you write your card with the regular paint, and use the velvelette for shading. It is made in all colors. The edge of the velvelette thus handled is very sharp and distinct, and the effect perfect. In fact it will appear as if small stripes of genuine velvet were cut out and pasted on to your card. It deserves a trial by every card writer.

Gold and silver paint which always make a rich effect, especially for borders and shading, are prepared exactly like the lamp black, mixed in liquid glue, water and alcohol.

Much may be said in regard to harmony of colors and shading. This must be left entirely to the fancy and taste of the artist. It is poor taste to use too many colors on one card, and often you find a lack of color harmony exposed in a card, thought to be more attractive if it represents all the rainbow shades. A plain white card with black letters of the plainest type, or vice-versa, a black card with white letters always is the richest, most admired and most effective show card. On the other hand, if a card writer tastefully displays a few different colors in harmonizing contrast, he will assuredly create great attractions, and deserves all credit for his taste and skill.

The following colors are considered the most applicable, attractive and harmonizing in contrast.

- A. Capital letters and border scarlet, small letters black.
- B. Price figures and border dark green, lettering dark red or reversed.
- C. Ultramarine, or navy blue, shaded with light blue.
- D. Dark brown, shaded with lighter brown or yellow.
- E. Plain black lettering, with light blue, purple, red, light green or yellow border.
- F. Black lettering with black border and light blue, purple, red, light green or yellow shading.

To produce the following shades mix the following colors together:

Green—yellow and black or yellow and blue.

Light blue—ultramarine and white.

Purple—red and ultramarine or red, ultramarine and white.

Pink—red and white.

Gray—black and white.

Brown—black and red.

Orange—red and yellow.

Cream—yellow and white.

After you have thus learned how to prepare and apply the different kinds of paint be sure to secure the proper kind of brushes.

It has been my experience that there is no equal to a red sable brush, which will, sooner than any other kind, enable you to draw a smooth and steady line. Buy a set of brushes of six different sizes. Numbers 1, 2, 4, 6, 8 and 10, of the best long hair red sable brushes, which will cost about \$2.00, and form a complete outfit. If desired I will select brushes and send same prepaid for \$2.00, that will, if handled properly last from five to ten years. To keep them in good condition it is necessary to wash them out thoroughly every time after you have used them, so that no paint will ever dry up on your brush, which would soon destroy it.

It is harder to work with a new brush than with one you are used to, for you can work a brush into regular shape, which will greatly assist you in your work. This means, you can, by wiping your brush from two opposite sides on the edge af your

glass that contains the paint, form it into the shape of a wide stub-pen. This will enable you to draw with the largest brush in the set, No. 10, a fine hair line as well as a heavy one-stroke ground line, which is of greatest importance whenever you have to do fast work. You can also make sharper points or corners (observe this on the plain block letter), which would otherwise require twice the time.

Never attempt to cut the hair of your brush, whenever a hair sticks out, pull it out entirely, the only means to get it out of your way. By cutting the brush it will become absolutely worthless. For this reason purchase the very best, and you will have no trouble at all in this respect. The red sable brush is very elastic and resistable, which a camel hair brush is not, and you can draw more graceful and smoother lines with it.

Never use the same brushes you work with in water colors for oil paint, as this will affect their elasticity and soon kill their life. For oil paint keep an extra set of BLACK sable brushes, these are still harder than the red, and can endure more.

In regard to the different kinds of cardboard I wish to state that I prefer a rough surface to the glazed. The latter is very good for oil paint, while for water colors a plain blank board is more desirable. For price tickets a 4-ply, while for larger cards a 6 or 8-ply cardboard is the best to use. You can draw better lines and the paint sticks better; besides it gives a more perfect and refined effect than the glazed cardboard would. The latter is used but little and hardly at all by an experienced card writer.

The following suggestions and hints will be found valuable to the beginner: Try to work fast while you practice. Do not waste too much time on your letters in order to make them more perfect than you get them on the first stroke. Time and ambition will lead to perfection. If you are too particular and severe you will always remain a slow worker, and as a matter of fact small defects on a letter will scarcely be detected on the whole card by the average passer-by. It is more the artistic arrangement of the lettering than the perfectness of each letter that make a show card attractive.

Be careful to space well. Before you commence to write your card, lay out the space very carefully so as to get the reading matter well in the center, and make it a rule always to leave a broad margin around the wording. In the beginning mark your letters with a lead pencil first and erase the marks left after the card is finished. You will soon acquire the ability to write the common every day cards without lining out with pencil, and to space well.

An artistic or very elaborate card should always be lined out first. The greatest expert is liable to make a mistake by misspelling, etc., which he would surely detect if he used his pencil first, while otherwise his time, work and material would have been wasted.

As a rule use a plain, neat style of letter, and the more elaborate only on special

occasions, for any fancy display for the holidays, for special novelty goods, etc. If you write a card reading "FIRST DISPLAY OF LATEST NOVELTIES IN FALL SUITS" do not write the whole reading matter in one type of letter or in one or two lines. Your own taste will suggest you to write these words in three lines and two different types. The first line reading "FIRST DISPLAY" and the second line reading "OF LATEST NOVELTIES IN" want to be written in a small but distinct style of letters, while the third line reading "FALL SUITS" may be elaborate and bold so as to attract the eye and be read from a distance at the first glance. Thus try to cultivate your own ideas and taste.

By carefully observing how the different alphabets and cards herein illustrated are made you will soon succeed in copying them and in time master the whole art.

All the illustrations in this book are the exact reproductions of my work and show in many cases small defects which, however, are the natural defects of off-hand card writing and serve to show you every movement of the brush.

Pen Lettering which has lately become so popular and is done by almost every modern card writer may be adopted for part of your work to excellent advantage. It is especially recommendable for small cards and prize tickets, and whenever small letters are required. You can accomplish much with the

pen, and the neatest, nobiest and most attractive cards can thus be written. The last six cuts in this book illustrate a few samples of this style of lettering.

It requires less practice than painting with brush to learn it to perfection, and by earnestly trying your best you will soon find it pleasant and easy work.

Buy a few of Soennecken's round writing pens and a bottle of Sanford's gloss black ink, which can be procured at any stationary store and see what you can accomplish.

Learn to make the simple strokes first like illustrated and then follow the style of lettering shown, as this letter lends itself easily and gracefully to the pen formation.

Embellishments may be added to the letter by a common writing pen to suit your own fancy.

A B C D E F G I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r
s t u v w x y z 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r
s t u v w x y 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z a b c d e f g h i j k l m n o
p q r s t u v w x y z

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z a b c d e f g h i j k l m n o
p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t

u v w x y z l 2 3 4 5 6 7 8 9 0

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M

N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

Ӑ B C D E F G H I J K L M N

O Ӫ Q Ӫ S Ҭ U V W X Y Ӡ

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z

— *ALL BEGINNINGS ARE HARD* —

a b c d e f g h i j k l m n o p q r s
t u v w x y z l 2 3 4 5 6 7 8 9

ABCDEFGHIJKLMN
NOPQRSTUVWXYZ
abcdefghijklm NOPQR
stuvwxyz 123456789

A B C D E F G H I J K L M N

O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s

B F tu v w x y z G M

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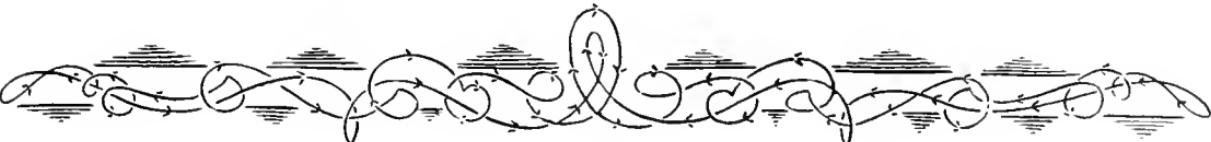
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BROWN





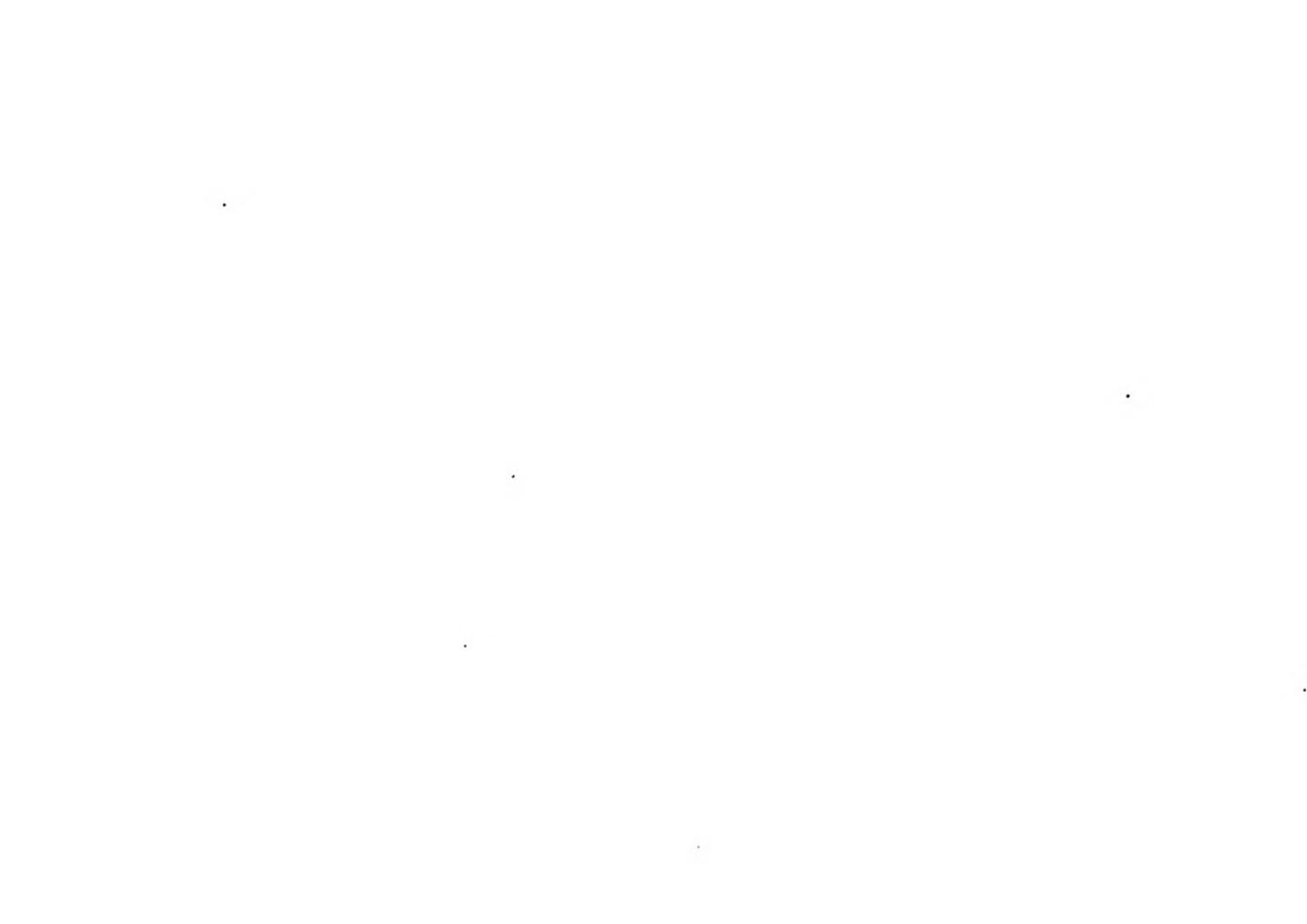
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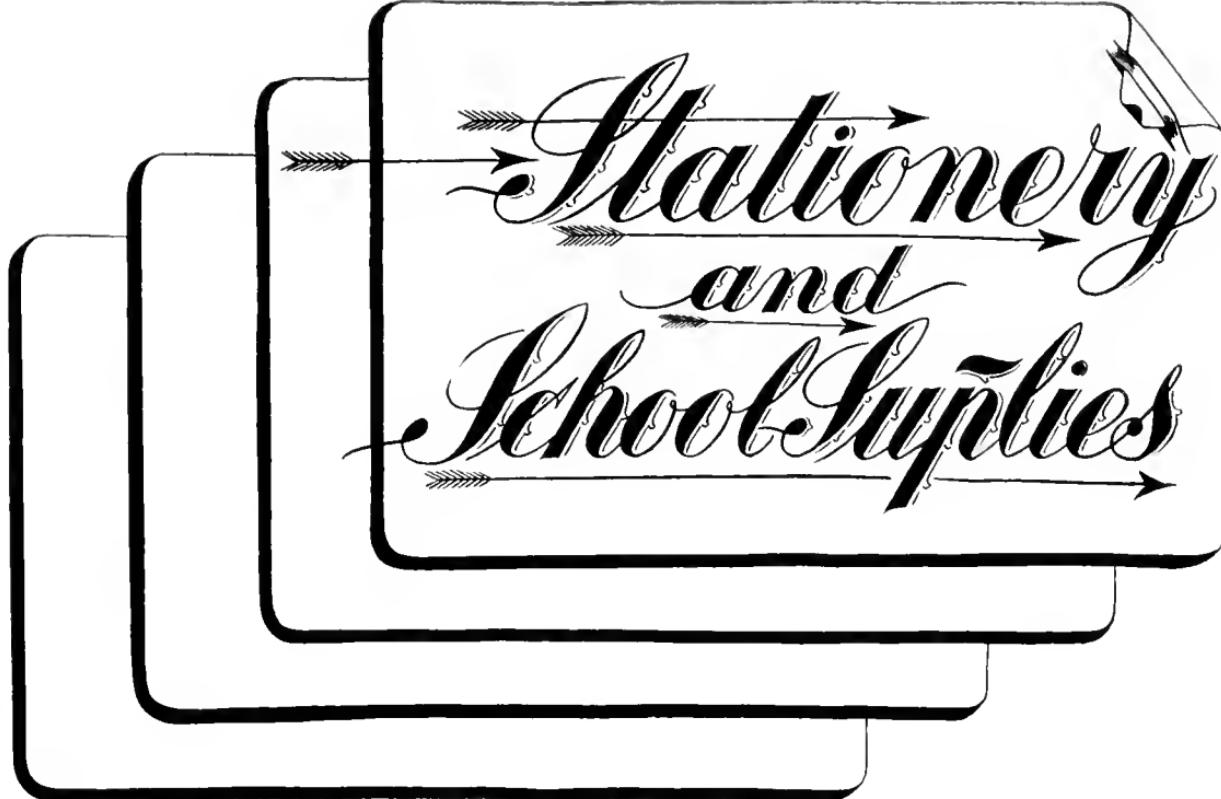
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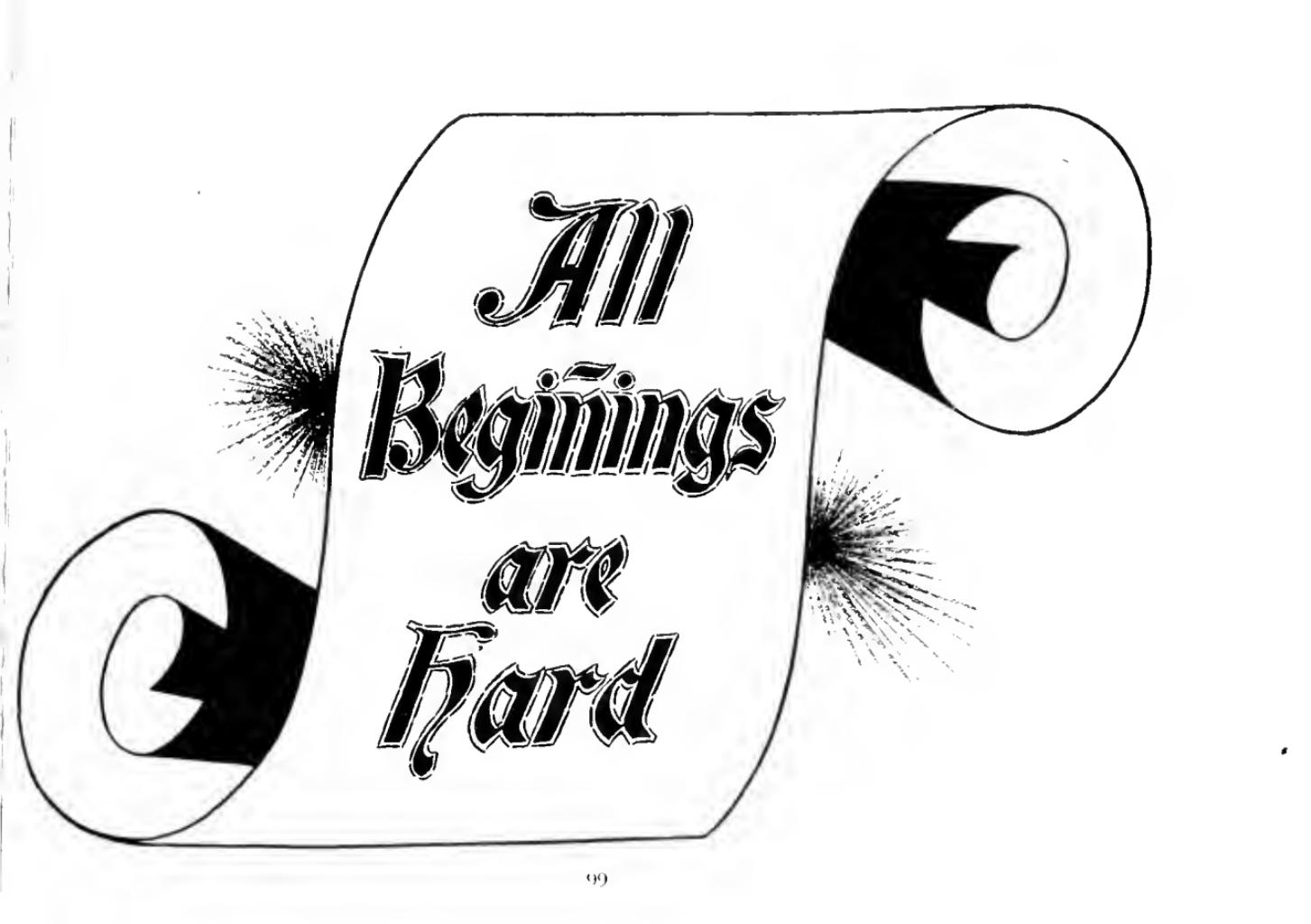
The Better the Trade





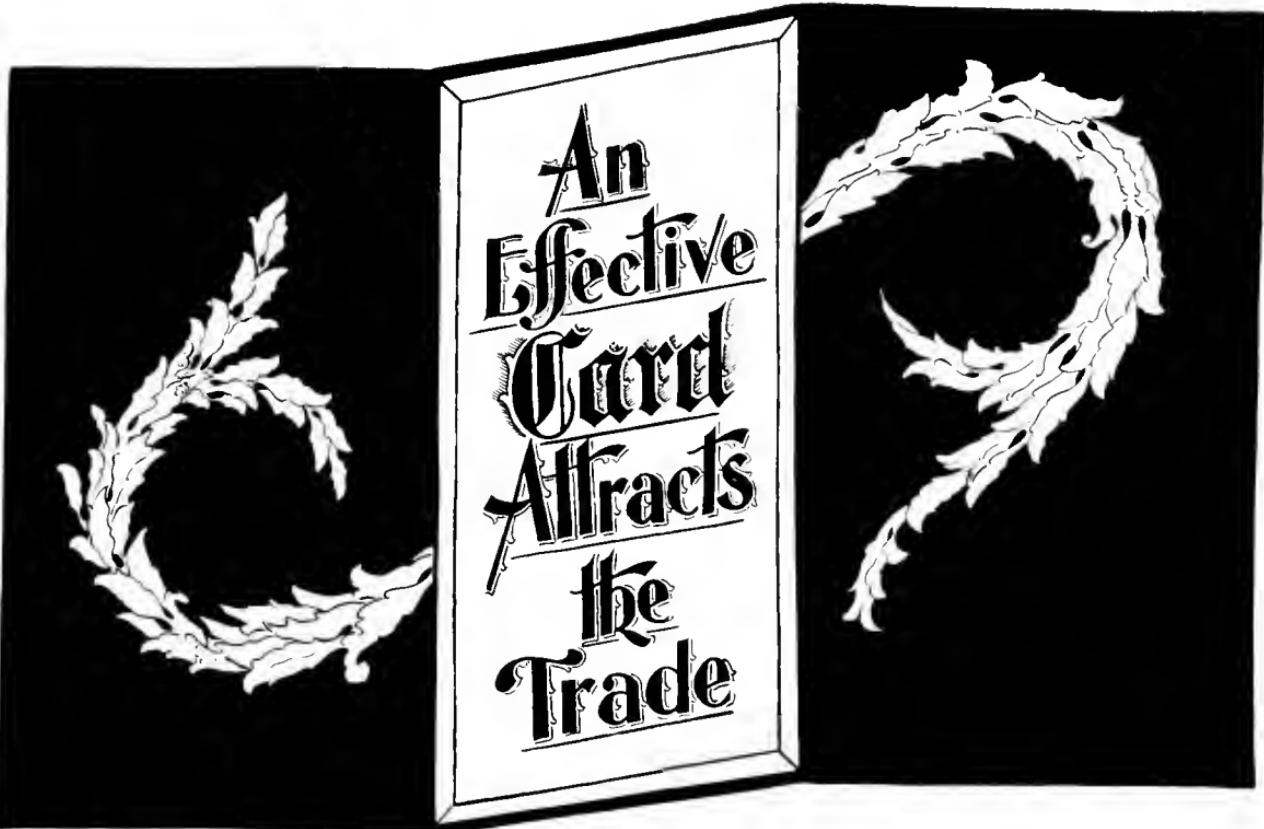
MERRY CHRISTMAS





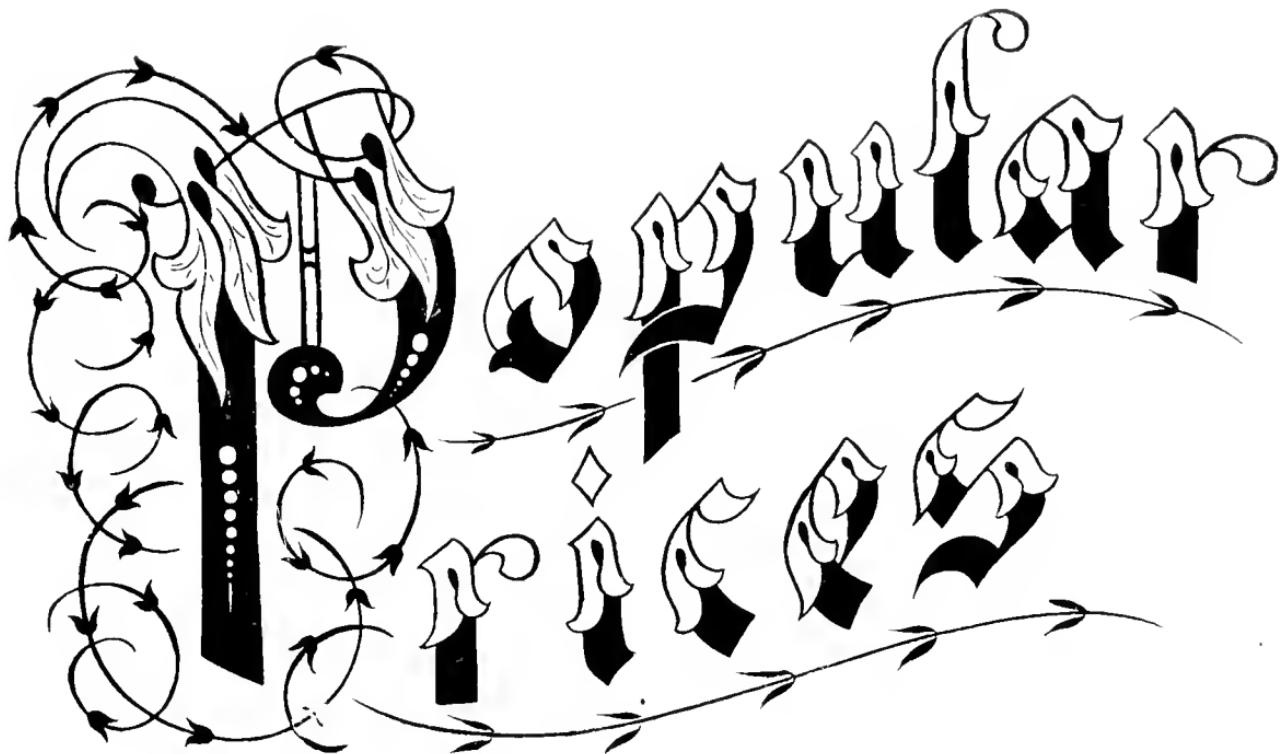
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are
Hard





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Card
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the
Trade







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FAST COLOR
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Gei Loht Chit Phueng!



ccccccccc 6666666 000

|||||| wwe ee lbdoaooaace!

A B C D E F G H I J K L M N O S

Q R T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v

w x y z 1 2 3 4 5 6 7 8 9 0

New-York, Chicago, San-Francis.

A B C D E F G H I J K L M O N P Q

R S T U V W X Y Z

a b c d e f g h i j k l m n o n q r s t u v w x y z

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A B C D E F G H I K L M N O P

Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

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